


MUSEUM SERVICE

Bulletin of the
Rochester Museum of Arts and Sciences

VOL. 37 NO. 5 May • 1964



Jesu! thy Blood and Righteousness,
My Beauty are my glorious Drefs;
'Midst flaming Worlds in these array'd,
With Joy shall I lift up my Head.
Lord, I believe thy precious Blood,
Which at the Mercy-seat of God
For ever doth for Sinners plead,
For me, even for my Soul, was shed.



Esmer

Hobrow

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Rochester Museum of Arts and Sciences—Dedicated to a Better Understanding of the Laws of Nature and the Cultural Achievements of Mankind—is administered by the Municipal Museum Commission for the City of Rochester.

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Chartered by the University of the State of New York

Rochester Museum Association is a sponsoring group of leading citizens who feel that a museum of science, nature and history has a distinct place in our community and is worthy of their moral and financial support. It is entitled to hold property and to receive and disburse funds.

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Cover Picture—

This is one of the early samplers in the Museum's collection. It was made by Esther Robrow in the year 1788 and is an example of her handiwork. It will be displayed in the alcove exhibit entitled, "Samplers: Needlecraft of Pioneer America," along with the magnificent collection loaned by the Whitman Company. The display in the Hall of Culture History will continue through the summer months.

It was the custom for a little girl to work her own sampler as soon as she became skillful in needlework. And while she created her own design, certain features are to be found in nearly all samplers, such as the name of the maker, the date, the alphabet, texts from Scripture, proverbs, bits of verse, birds, animals or houses.

THE NEW LOOK AT ROCHESTER MUSEUM

Uncertainty of what a museum is and does is often reflected in the expression on the face of many a person who for the first time visits one. This reaction is natural in view of the fact that each institution has an unusual role to play and, in fact, a unique niche to fill in its own community environment. For this reason, it is highly important to orient the newcomer once he sets foot in the entrance hall. This can be done in a variety of ways. At the Rochester Museum of Arts and Sciences, for a considerable time, we have provided a pictorial guide affixed to the wall of the foyer showing the type of exhibit on each floor and denoting the theme of the individual halls. To our regret we have noted that this directory is not always consulted. We are pleased to report that from now on the attractive information desk at the entrance will be manned by a staff member who will greet visitors, give advice and counsel, make available the new "Guide to the Exhibits" and be prepared to answer questions. Before many more weeks have elapsed we also will provide, to those willing to pay a modest rental fee and who have the time, a light over-the-shoulder tape machine with a recorded lecture tour of the whole museum.

These innovations are a part of a series of recent developments designed to provide the Museum's new look. Our curators and artists have been at work on noteworthy new exhibits. Two eye-catching displays recently installed in the Hall of Man show the Apache and Navaho Indian cultures of the Southwest. Here are presented examples of costumes, jewelry, craft work, such as baskets, and information on food and shelter with some facts on the background of these individual tribes. The especially striking feature of each of these cases is the use of color, lighting and attractive labelling.

On the first floor in our Hall of Natural Science, the visitor will find a series of new temporary displays which are enticing, thought-provoking and educational. One of them featuring the weasel, the snowshoe rabbit and the ptarmigan shows protective coloration in nature. Nearby are attractively presented statistics on the food of hawks and owls, while further on one discovers a new interpretation of wild animal tracks. The fourth exhibit reveals, through models and charts, the food chain of life as it exists in the diet of local fishes.

With 200 million people annually attending the 5,500 museums in our country, it is easy to believe that attractive and appealing exhibits of the kind described are one of the chief reasons for the recent boom in the popularity of these scientific and educational centers. There is no question but that museums in the last quarter of a century have improved vastly in their function as teaching instruments. Not only do they broaden the thinking of the public, but they also stimulate and inspire. So well do they perform these functions, that they have become really indispensable to many of us.

--W. STEPHEN THOMAS, *Director*

Photography for You

A Course in Nature Photography

By taking pictures with your own camera of natural objects in the outdoors, such as flowers, fruits and seeds, bird-life and many other subjects, you can become more intimately acquainted with nature. Furthermore, you can learn to use lost mechanical skills. In addition, photography can satisfy a need felt by many persons desiring sheer aesthetic pleasure. You quickly realize that in taking pictures you can create things of beauty.

At this season, members of the Rochester Museum Association will be able to have the pleasure of learning more about outdoor picture taking if they enroll in the course, **NATURE PHOTOGRAPHY FOR YOU.**

John Englert, nature photographer and a member of the sales service division of Eastman Kodak Company, will be the leader of the course. His instruction, last year, in the *Nature Leaders Institute* was successful and well attended.

The **NATURE PHOTOGRAPHY FOR YOU** course will be presented in the form of two indoor Wednesday evening classes, on May 6 and May 13, from 7:30 p.m. to 9:30 p.m. in the Museum. There will also be a field trip for the practice of close-up color photography on the morning of Saturday, May 9, at a time and place to be announced.

Persons interested should telephone Miss Wilma J. Shili, at BRowning 1-4320. Price for the course, which is limited to members of the Rochester Museum Association, is \$5.00 for one person and \$8.00 for two in a family.

Women's Council Potpourri

There is much excitement at the Museum, also pounding and hammering as physical changes take place on the first floor in the Museum Shop.

Very soon an enlarged shop will open with a new name and attractive and interesting and unusual items for sale.

This is the project of the Women's Council of the Rochester Museum Association which has 125 members and Mrs. William R. Yates at the helm as its chairman.

Many other projects are underway by this active group of women interested in the Museum and the improvement of its cultural resources. For this group has many long-range plans to extend its scope of service in the community.

To make things work of course there must be funds and these have been provided by the popular project last fall with the Bazaar Francais and the series of cooking demonstrations by James Beard. In fact this was so successful that it will again be presented in the fall of 1965.

In the past the Women's Council provided the talking labels on the second floor, but felt this was needed for the entire museum. They will make available ten Acoustiguides, a tape recording device with earphones that will tell the story of the exhibits on all three floors.

The opening of the Garden of Fragrance in June will also have a Women's Council touch with garden paths allowing better access to it, directional signs, new plants and shrubs and an area for the children's garden.

Levels of Culture in Museum Teaching

By Michael J. Ripton, *Educational Assistant*

"The level of culture of a country depends upon the education of its people." RALPH WALDO EMERSON.



Michael Ripton explains the meaning of the designs on Zuni pottery to Stephan Adams, a 6th grade pupil at DeWitt Road (Webster) School.

LEARNING is a dynamic process that never ceases, and learned material is structured, restructured, integrated and made more meaningful even as new material is being learned. It is the job of the museum docent to use the world's heritage within the Museum to supplement the unit being covered in the classroom. It is, in turn, the responsibility of the teacher to present the background of the unit prior to the Museum visit. In this way, the docent (museum teacher) can give color and emphasize details of the subject through the showing of objects or cultural artifacts.

When classes are prepared for a museum experience, the docent can move speedily from lecture to diorama, to the interpretation of objects

and the answering of questions, with a facility that will encourage students to read and further study the subject. At the conclusion of the Museum visit the student will have gained a definite introduction to the cultural world, which he may pursue by attending other cultural institutions. In this way, the docent attempts to develop an interest in our cultural heritage and, in addition, assists the teacher in presenting a visual unit of instruction.

The docent, in turn, must do constant research in his field of specialization to enable him to give a detailed lecture in a short period of time. The rapid approach to learning, characteristic of museum teaching, allows time for the student to participate so that he becomes a part of the museum experience. He will have an opportunity to express himself about the material covered and if his personal experience coincides with the topic discussed, he can share it with his classmates.

No matter what subject is presented—history, science or anthropology—the docent has to keep in mind the extent of the pupil's experience to date, so that the museum trip will have an appeal for him.

More than any other accomplishment, the museum docent should inspire the student toward an appreciation of intellectual and aesthetic ideals and strengthen his introduction into the cultural life of the community.

Samplers—Needlecraft of Pioneer America

By Gladys Reid Holton, Curator of History

THE CURRENT EXHIBIT of samplers in the large gallery in the Hall of Culture History shows a wide range of types from the very early to those made near the end of this form of needlecraft. We have included in our labels for this display many interesting facts, one such is Webster's definition: "A piece of needlework; originally one made to preserve a pattern or patterns; later, one made as a sample of skill, especially one showing embroidered letters or verses."

Samplers were made for various reasons. The earliest were created by young women as examples of stitches and grew out of the lack of books of designs. They were indeed a pattern book and a way of keeping the ideas which would be adapted later, on larger pieces, for household use. Samplers were also worked as lesson books by young children either at home or in the Dame Schools which were the colonial counterpart of the 19th century female academy and the 20th century finishing schools. The purpose of these early samplers was to instruct in letters and in piety, and as a pattern for marking household and personal linens.

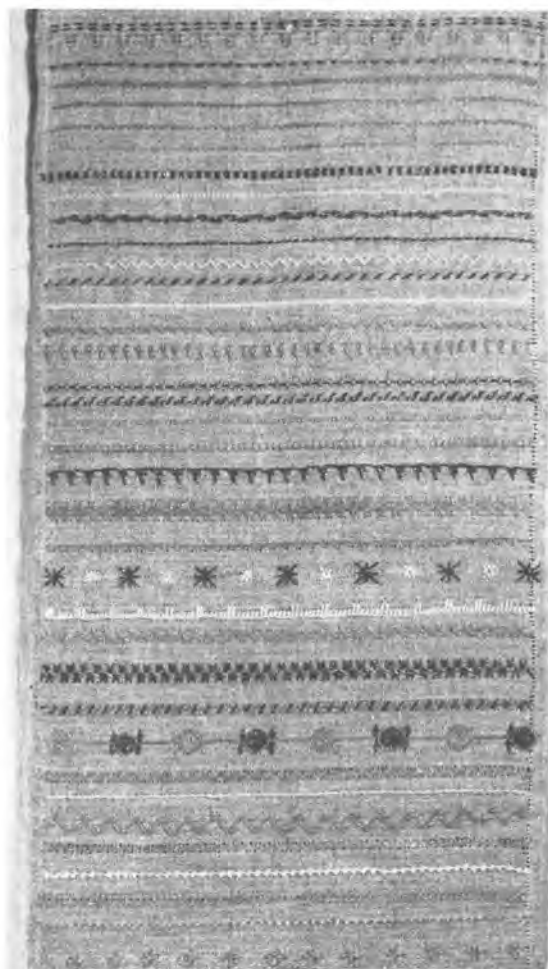
This form of needlework was most often executed by little girls who left their names and their ages as a permanent record. We do find an occasional sampler with the name of husband and wife, the date of their marriage and a list with dates of their children. This obviously was made by an adult and, although a type of sampler, was more accurately a record of a family lineage. There are some examples of mother and daughter samplers.

The section of the country where the sampler was made is often determined by the architectural details such as the so-called crow-step gables of the New Amsterdam Dutch houses or by ships and fishing scenes denoting seacoast towns of New England, by differences in dress and by actual public buildings being depicted.

In Europe samplers were worked by ladies as early as the 14th century and many references are made to them by early writers. Some authorities even think that the needle and the thimble were invented during the 16th century expressly for sampler work. However, in this exhibit we will limit our material to the American sampler which dates from approximately 1700 to 1840. Many fine samplers are dated earlier for we read of one made by Loara Standish, circa 1640.

The examples shown in this exhibit are for the most part from the collection assembled by Whitman Chocolates. We are most grateful to this company and to their Advertising Manager, Mr. Price D. Heppe, for this loan which opened on April 28 and will be on view in the Hall of Culture History throughout the summer. We are also showing a few examples from our own collection, and to round out the story of samplers there is one case showing the making of a 1964 sampler by Raili Aromaki who is giving lessons on

Modern Sampler
made by
Raili Aromaki
of Finland.



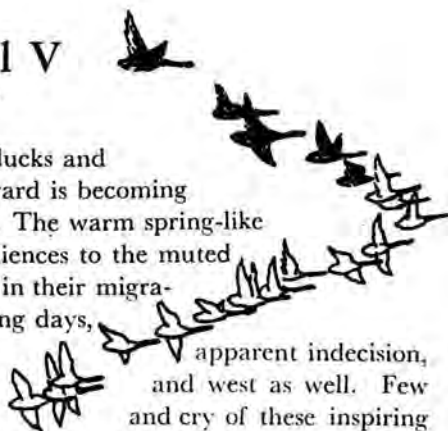
stitchery at the "Scandia Barn." This studio is owned and operated by Mr. and Mrs. Robert D. Canham and is located at 347 Gallup Road in Spencerport, New York. Miss Aromaki has taught needlecraft in Swedish high schools for the last eight years and has only recently come to us with this great skill. She is an unusually fine teacher not only in stitchery, but weaving as well.

If you are able to visit this exhibit you will never again merely look at a sampler but you will really see it and, seeing it, you will remember all of the intricate designs, the age of many of the little girls who made some of them, and realize that making of a sampler was the training school for later types of needlework such as pettipoint, crewel work, Berlin work and the whole field of decorative stitchery today.

Spring With a Capital V

By James D. Greiner*

THE fact that waterfowl, our wild ducks and geese, are back and traveling northward is becoming more obvious with each passing day. The warm spring-like nights, though scarce, have been audiences to the muted voices of multitudes of Canada geese in their migratory flight. During the hazy pre-spring days, sprawling V's of geese undulating in move not only northward, but east and west as well. Few Rochesterians have missed the hue and cry of these inspiring birds; many have wondered where they are going and for what purpose.



The migratory flights of waterfowl are cloaked in a certain degree of mystery and the mechanisms which trigger this wanderlust are unknown. Some have felt that tides and the moon are a reasonable explanation, while others believe that this urge to move long distances is due to a physical desire to find a temporary home and adequate food in a warmer climate.

Geese passing over and around the Rochester area are, in most instances, enroute to their nesting grounds in the James Bay and Hudson Bay regions of Canada. Many were born there and are returning to perpetuate their kind on the flat wastelands of these isolated areas. Home to the wild goose in the spring is a home of desolate mudflats, a cool climate and another interval of mating and bearing four to seven ungainly young. Canada geese are the most common and are representative of wild geese to children and adults the country over; however, there are other kinds of wild geese. Blue geese and lesser snow geese often pass overhead undetected due to their similarity to the larger Canadian honker.

"Canadas" are the largest of the goose family but have a surprisingly low average body weight of about eight and one-half pounds. The female is like the male in plumage coloration. It is a common belief that Canada geese mate for life, as do the swans, but in recent years it has been found that when one member of a pair is lost, the other will usually remate. It is true, however, that both parents care for and protect the young, and the nesting story of the Canada goose is a most interesting chapter in the life of this impressive bird.

Geese are territorial birds, as are most of our wild species, which means that they preempt a small plot of ground upon which they nest. This territory is inviolate to all intruders, especially other geese, and its boundaries are well patrolled by both parents. Four to seven large, creamy white eggs are laid in a down and grass lined depression in the earth. These eggs become the objects

*JAMES D. GREINER, Associate Curator of Biology. Drawings by the author.

about which the behavior and very lives of the parents hinge for a period of twenty-eight to thirty days, after which they hatch. Like all young waterfowl, the goslings are able to swim and feed upon minute water plants within a few short hours after birth. The young geese have insatiable appetites and eat continuously during their every waking hour, as they must attain a weight of four to six pounds during a short period of about three months. The young stay with their parents all summer, and in the autumn the family migrates as a unit. If all goes well on the wintering grounds, they will return the following spring as a family group and then break up to go their separate ways. Canada geese winter in Louisiana and other southern states.

Summer ends in the chill nights of frost and paper-thin ice along the margins of ponds and sloughs and, again, the desire to move becomes an obsession. Restlessness is obvious as great gabbling wedges of geese mill about against the vermillion sunsets of the Canadian autumn. Soon, anticipation replaces familiarity and the geese begin to move southward. Leaving the nesting grounds in a gradual manner, the autumn migration begins and we, in the Rochester area, will see the great flights moving ahead of a resolute winter season.

When these birds pass, you are viewing one of nature's most baffling phenomena; offer thanks that the wild geese can be numbered among our most typical and most cherished wild birds.

Canada Geese
Male and
Nesting Female.



Bush Negro Art of Dutch Guiana

By Charles F. Hayes III, *Associate Curator of Anthropology*

IN DECEMBER of 1940 and January of 1941 the Fred G. Hardenbrook-Rochester Museum of Arts and Sciences expedition to the South American country of Surinam or Dutch Guiana made an extensive collection of Djuka or Bush Negro art. Mr. Hardenbrook, a Research Fellow of Rochester Museum, briefly described his travels in *Museum Service*, April 1950. Because of the fact that the arts and crafts of these people have been on and off exhibit several times in recent years, it has been deemed advisable to document this rather unique collection in detail.

Although Mr. Hardenbrook visited both the Bush Negroes and the Ojana Indians, it is the former group which supplied the bulk of the material under consideration. These Negroes are the descendants of escaped slaves who were brought to the New World from the west coast of Africa in the 18th and 19th centuries. Establishing themselves as independent groups in the dense jungles, they have for several centuries maintained delicate and generally aloof relationships with both the Ojana Indians of the deep interior and the Europeans along the coast.

One of the most interesting aspects today of Bush Negro art is the distinct persistence of an art style reminiscent of that of the West African tribes from which their ancestors first came generations ago. The number of traits borrowed either from the indigenous Indians or the coastal Europeans is surprisingly small. The acculturation process has been slow and anthropologists, in particular, have had in recent times an excellent opportunity to study the adaptation of these New World Negroes to a South American environment. Investigations by such persons as the bacteriologist Morton C. Kahn and anthropologist Melville J. Herskovits have done much to document both the people and their culture.

The woodcarving in Bush Negro society is done by the men and not executed for the purpose of trade. Basically the art involves gifts in order to impress the women. A good example of this kind of endeavor is the carving of hair combs a foot or more in length and up to five inches wide. They are usually carved from a single piece of wood and have designs consisting of curvilinear intertwining elements which often display incised designs and, in some cases, decoration by means of brass upholstery tacks of European origin. Further refinement of these combs was accomplished by rubbing them with matted grass and river sand. One interesting specimen in the collection is of two pieces of wood, one set into the other. A kind of hardwood is utilized, usually *Lignum vitae*.

Two drums are included in the collection and perhaps represent one of the most characteristic aspects of Bush Negro society, for music and dancing are considered a vital part of their lives. Each drum is made of one piece of wood from a tree trunk. A finished specimen will range from 11 to 13 inches



Bush Negroes of Dutch
Guiana with Drums and
Fetish Figure in hand of
individual at left.

in diameter and 18 to 21 inches in height. Notched pegs are inserted near the top equidistantly around the perimeter to hold the fiber lashings of the stretched hide drum head. Decoration, for example, may consist of a body pattern in relief of intertwining curvilinear bands, possibly intended to represent snakes or lianas (vines). Often black stained incised circles are superimposed on a drum at even intervals. It is interesting to note that some of the black stained circles were probably made by pressing into the wood heated shell casings traded from the coast.

Pictured beside the drum is a typical Bush Negro carved wooden platter or tray. The diameters of the specimens in the collection range from 18 to 22 inches and design elements consist of concentric circles sometimes with intricately carved intertwining curvilinear bands in relief. Triangular punctates, cross-hatching, black stained incised lines and brass upholstery tacks are often present.

Other items connected with food preparation are calabashes and ladles. The calabashes used as plates range in size from 2 to 5 inches in width and are 5 to 8 inches long. Some of these are decorated by incising on the interior and/or exterior with crosses and chevrons. The larger bowls are decorated either on the exterior or the interior by incising spiral meandering bands. In diameter these bowls range from 6 to 9 inches. Wooden ladles range from 18 to 23 inches long and have handles incised with curvilinear and diamond shaped designs.

Several examples of carved wooden stools similar to those found in West Africa are in the collection. One of these, for example, carved from one piece of wood has a concave, triangular seat and has intertwining curvilinear bands for decoration. The feet are loop shaped and the sides of the seat are bisected along the length with a row of small punctates. Two other similar benches

have brass tacks for decoration and the legs are attached to the bodies by a tongue and groove method. Heights may be as much as a foot.

Paddles for the commonly used wooden canoes are also highly decorated. These paddles may be up to five feet in length and 12 inches wide at a point on the blade. Decoration consists of incised concentric circles, triangular punctates, curvilinear bands and blackened incised lines. One paddle has red, yellow, blue and white design areas with lettering spread over the blade. Only one Bush Negro group is known to use color; others prefer the plain natural finish.

Among other carved wooden items are a *pinda* or peanut beater, clothes beater and a fetish figure with short wires for ears and covered with the sacred white *pemba* clay. Such fetish figures are believed to be a West African survival and generally not carved with the care displayed on other objects in their culture. In the photo of the Bush Negro group a fetish can be seen in the right hand of the man on the left. In general, religious carving was not as detailed and carefully executed as the items previously mentioned.



Combs carved by Bush Negro Men as Gifts to Women.
Comb at left is 11" long.



Typical Bush Negro carved wooden Drum and Tray. Drum (left) is 21" high.

It is difficult to give an explanation of the exact meanings of the designs on many Bush Negro objects. Although the over-all stress appears to be on sexual significance, there are other design elements, such as the linked chain motif, which relates to the days of slavery. As in many areas of primitive art the individual artist has to be contacted in order to fully understand the intended meanings.

Because of the changes taking place in South America today, it will not be long before such collections will be difficult to obtain. Consequently, there will be increasing ethnological value attached to these objects. Anthropologists have been fortunate in being able to document the Bush Negroes and thus provide an excellent example of how a group of people transferred from the Old World to the New has maintained an independent civilization with predominantly West African traits.

References:

HERSKOVITS, MELVILLE J., *Rebel Destiny, Among the Bush Negroes of Dutch Guiana* (with Frances S. Herskovits), New York, Whittlesey House, 1934.

KAHN, MORTON C., *Djuka: The Bush Negroes of Dutch Guiana*, New York, Viking Press, 1931.

ANNOUNCEMENTS

Mid - May Opening of the enlarged and newly decorated MUSEUM SHOP

The new book, **A GUIDE TO THE EXHIBITS** is now on sale at the Information Desk and in The Museum Shop at \$1.50 per copy.



SPECIAL EXHIBITIONS

- | | |
|-----------|--|
| 1st Floor | YOUR PURE FOOD AND DRUG LAWS —presented by the Food and Drug Administration of the Department of Health, Education and Welfare.
To May 20
SPECIAL ADAPTATIONS OF BIRDS —feathers, bone construction for flight. |
| Mezzanine | CHINA: 18TH CENTURY TO 1942 —ancient arts and culture; symbolic objects used in daily life: costumes, jewelry, religious objects, porcelain and toys. |
| Library | EUROPEAN AND ORIENTAL FANS —a selection from the Museum's collection dating from the 18th through the 20th century.
May 17 to September |
| 2nd Floor | DOGS IN THE SERVICE OF MAN —original paintings by R. E. Lougheed, Edwin Magargee and Edward H. Miner. Courtesy of National Geographic Magazine. Models in ceramics.
Through May 10
INVITATION TO A JOURNEY: TRAVEL POSTERS OF EUROPE —selected posters from England, France, Germany, Spain, India and Scandinavia.
May 4 through 23
PHOTOGRAPHY FROM FIVE YEARS OF SPACE —an exhibit of the National Aeronautics and Space Administration with photographs in color and black and white.
May 28 through June 26 |
| 3rd Floor | SAMPLERS: NEEDLECRAFT OF PIONEER AMERICA —a collection of hundreds of old samplers, some dating as early as the 18th century, loaned by the Whitman Company.
To October |

1964 — MAY — CALENDAR

- 1 Friday Rochester Academy of Science—Astronomy—8 p.m.
- 3 Sunday **FAMILY PROGRAM—Movies 2:30 and 3:30 p.m.—River of No Return (beauty of Salmon River and surrounding country), In the Park (Marcel Marceau in pantomime)**
- 5 Tuesday Rochester Rose Society—8 p.m.
- 6 Wednes. Genesee Cat Fanciers Club—8 p.m.
Rochester Aquarium Society—8 p.m.
- 7 Thursday Rochester Cage Bird Club—8 p.m.
Rochester Dahlia Society—8 p.m.
- 8 Friday Morgan Chapter N.Y.S.A.A.—8 p.m.
- 10 Sunday **FAMILY PROGRAM—Movies 2:30 and 3:30 p.m.—Wyoming Adventure (camping, fishing, sightseeing), Bushy the Squirrel, Caps For Sale (tale of a pedlar)**
- 12 Tuesday Rochester Numismatic Ass'n—8 p.m.
- 13 Wednes. Rochester Academy of Science—Ornithology—8 p.m.
- 14 Thursday Rochester Philatelic Ass'n—8 p.m.
- 15 Friday Jr. Numismatic Club—7:30 p.m.
- 17 Sunday **FAMILY PROGRAM—Movies 2:30 and 3:30 p.m.—Bluenose Holiday (picturesque Atlantic coast), Boy of the Circus, The Butterfly**
- 19 Tuesday Rochester Button Club—1 p.m.
Rochester Academy of Science—Mineral—8 p.m.
- 20 Wednes. Monroe County Hooked Rug Guild—10 a.m.
- 21 Thursday Rochester Bonsai Society—8 p.m.
Genesee Valley Gladiolus Society—8 p.m.
- 24 Sunday **FAMILY PROGRAM—Movies 2:30 and 3:30 p.m.—Vacationland of Algoma (scenic beauty of northern Ontario), Common Sense Afloat (out-board motor boat)**
- 26 Tuesday Rochester Numismatic Ass'n—8 p.m.
- 27 Wednes. Men's Garden Club—8 p.m.
Seneca Zoological Society—8 p.m.
- 28 Thursday Genesee Valley Quilt Club—10:30 a.m.
Rochester Philatelic Ass'n—8 p.m.
- 30 Saturday **MEMORIAL DAY—MUSEUM CLOSED**
- 31 Sunday **MUSEUM CLOSED**

New Members • Rochester Museum Association

February-March, 1964

Mr. William P. Blackmon

Mrs. William M. Selden

Mr. and Mrs. Harry Hawkins

The Museum Shop

What does a monkey pod tree look like? We couldn't tell you and wouldn't know one if it sprouted before our eyes—but the wood is lovely and we'd spot it anywhere—it's light in weight, light or reddish-brown in color, beautifully grained, and sturdy. We have monkey pod wood salad bowls priced from \$8.50 for the small size up to \$15.00 for the largest; salad servers to match are \$3.95 a pair. Individual salad bowls or nut dishes come in two sizes, priced at \$1.75 and \$2.25, relish dishes are \$3.25 and \$5.00. Other snack servers range in price from \$1.95 to \$2.25. From the smallest to the largest all are lovely to look at and make welcome and practical gifts for housewarmings, showers or weddings. Do come in and see for yourself!



Opening, Mid - May

Shop Hours:

Monday-Friday	10 A.M. - 3 P.M.
Saturday	11 A.M. - 4 P.M.
Sunday	2 P.M. - 5 P.M.

10% discount to Rochester Museum Association members